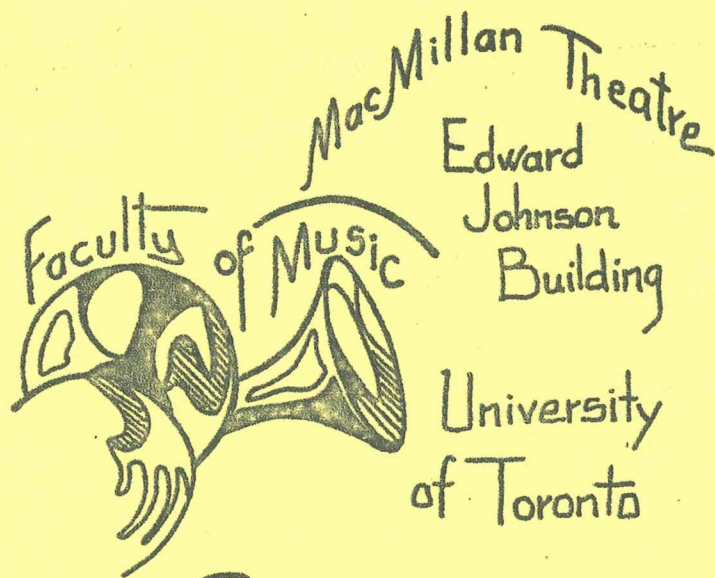




Symphonic Wind Ensemble

conducted by

STEPHEN CHENETTE

Sunday, Nov. 21, 1976
3⁰⁰ pm

PROGRAM

Divertimento for Band, Opus 42 (1950)

Vincent Persichetti

1. Prologue
2. Song
3. Dance
4. Burlesque
5. Soliloquy
6. March

Marcia and Polacca

Louis Spohr

from Notturmo for Turkish Band, Opus 34

(1784 - 1859)

Overtüre für Harmoniemusik, Opus 24

Felix Mendelssohn

(1809 - 1847)

Emblems (1964)

Aaron Copland

Intermission

Tafelmusik (1976)

Godfrey Ridout

1. Blues
2. Finale

Concertino for Three Brass (1970)

Floyd E. Werle

1. Vintage Foxtrot
2. Lullaby
3. Greek Dance

Tim Watson, trumpet

Chris Buller, trombone

Doug Manning, tuba

March: Mon Ami

Captain Charles O'Neill

March: Troupers All (1929)

Ed Chenette

March: The Southerner (1926)

Russell Alexander

Aegean Festival Overture (1967)

Andreas Makris
transcribed by Albert Bader

Tim Watson is a fourth year student in the Bachelor of Music in performance course, and is a pupil of Stephen Chenette.

Chris Buller is a second year student in the Bachelor of Music in Performance course, and is a student of Gordon Sweeney.

Doug Manning is a fourth year student in the Bachelor of Music Education course, and is a student of Dr. Charles Daellenbach.

The Divertimento for Band, by Philadelphia born Vincent Persichetti, is exactly what its name implies - a lively bit of musical entertainment, in which rhythmic and contrapuntal savour faire is blended neatly with tongue-in-cheek humor and lyrical nostalgia.

The Notturmo for Turkish Band by Louis Spohr was written in the 1820's. The Turkish band is characterized by the inclusion of piccolo, triangle, bass drum, and cymbals. Its most famous example in classical music is the orchestral background in the solo tenor passage of the finale of Beethoven's Ninth Symphony.

Mendelssohn composed his Overture for winds in the summer of 1824, when fifteen years old, during his stay at the fashionable seaside resort of Doberan on the shores of the Baltic. The bathing establishment there boasted of a very acceptable wind band, so that the young composer felt prompted to write a composition for the group to perform at one of its concerts. The creative glow of the music to "A Midsummer Night's Dream", composed two years later, is clearly evident in this score. The Overture has been rescored to adapt it to the instrumentation of the modern wind ensemble.

Emblems, by Aaron Copland, was commissioned by the College Band Directors Association. Mr. Copland has written of Emblems:

"The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well known hymn tune, 'Amazing Grace', published by William Walker in 'The Southern Harmony' in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something - it is a symbol. I called the work 'Emblems' because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener."

Godfrey Ridout's Tafelmusik, or "Table Music", was commissioned by the Alumni Association of the Faculty of Music, University of Toronto, and was first performed on February 28th, 1976, at a testimonial banquet honoring Professor Robert A. Rosevear for his thirty years of teaching at the Faculty of Music. Godfrey Ridout is a professor at the Faculty of Music.

Floyd E. Werle is staff arranger for the band of the United States Air Force, and is a composer whose reputation is rapidly increasing. His two concertos for trumpet have been widely performed by Carl "Doc" Severinsen.

The three marches on today's concert come from the decade of the twenties, when touring concert bands were still an important cultural force in the musical life of North America.

Captain Charles O'Neill was the bandmaster of the 22ieme Regiment Royale, "Les Van Doos", of Quebec City during the twenties, and Mon Ami was composed during this period.

Ed Chenette, father of Stephen Chenette, was, during the twenties, conducting professional and university bands in and around Chicago. The troupers in Troupers All are those touring musicians and other performers for whom "the show must go on".

The Southerner is a classic example of a brilliant circus march.

Andreas Makris was born in Salonika in 1930, and studied in the United States, where he is a professional violinist as well as composer. Aegean Festival Overture was premiered by the National Symphony Orchestra in Washington, D.C. From its first hammering dotted eighth rhythms, the Overture reflects the Greek origins of its composer. The driving energy of the fast section, with its restless 5's and 7's, and the lyric plaintiveness of the contrasting middle section, all molded into a symphonic form, epitomize the musical style of Makris - a blend of classic form and Greek folkloristic elements.

Next Wind Ensemble Concert - SUNDAY, FEBRUARY 27, 1977, at 3:00 pm.

Next Event: SUNDAY, NOVEMBER 28, 1976 -

University of Toronto Concert Band at 8:30 pm.

SYMPHONIC WIND ENSEMBLE PERSONNEL

Flutes

Joe Farkas
Deborah Danbrook
Anne Fudge
Jana Nelson

Oboes

Leslie Young
Jenifer Short

English horn

Garry Welwood

Clarinets

Jo Ann Crook, principal
Don Stout
Greg James
Rick Chodolok
Donald Lee
Judy Ann Stone
Judy Brock
Richard Hornsby, Eb
Eveline Houtman, alto
David Bourque, bass

Bassoons

Kevin Bailey, principal
Benson Bell
Brenda Adams, contra

Saxophones

Leonard McCarthy, principal
Cathy Stewart
Waldemar Jedrzejek, tenor
Bruno Degazio, baritone

Trumpets

Kevin Gamble, principal
Don Lowrie
Paul Woodford
Mary Ann Lucas
Bryce Walker

French horns

Patricia Russell, co-principal
Diane Fair, co-principal
Mary Fearon
Barbara Gazen
Colleen Young

Trombones

Helen Hudson, principal
Howard Lee
Steve Fralick
Glen Weger

Euphonium

Tim Cummings
Helen Hudson

Tubas

Doug Manning
Scott Irvine
Jane Noyes

Bass

John Kieser

Percussion

Ron Hesketh
Mike Perry
John McCulloch
Beverley Johnston
Dave Champion

Piano and celeste

Jana Nelson

Manager and Librarian

Garry Welwood